INDIAN NOTES

SPRING 1972 • VIII No2

MUSEUM OF THE AMERICAN INDIAN

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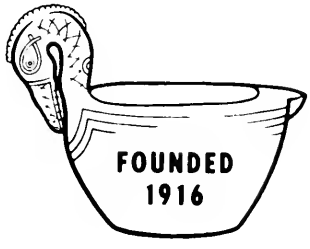
IN THIS ISSUE



Diane Amussen, Editor

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Broadway at 155th Street, New York, N. Y. 10032

PUEBLO POTTERY ADAPTATION, FROM Z TO A

In 1959, through the generosity of Mesdames Evelyn B. Lent, G. B. Oman, Beatrice A. B. Young, and Mary F. B. Van Houton, the Museum received a fine assortment of Southwestern ethnology. This gift comprised the collection of an uncle of the donors, Douglas C. Graham, which he acquired while serving as Indian Agent at Zuni Pueblo in 1880-85. Mr. Graham, who had a colorful career in the Southwest, later established a general store in Gallup, and participated actively in the Indian trade for many years.

A clay olla in the collection — painted with a herd of deer parading around the exterior [1] — is of particular interest. The design of this vessel is unusual in that it does not depict the zoned animal, floral and banded patterns so customary to Zuni pottery [2] — a fact which has always made it an attractive display and study example.

[1]

Zuni pottery jar, New Mexico; dated 1880 (22/7882). H: 9¾ in.

[2]

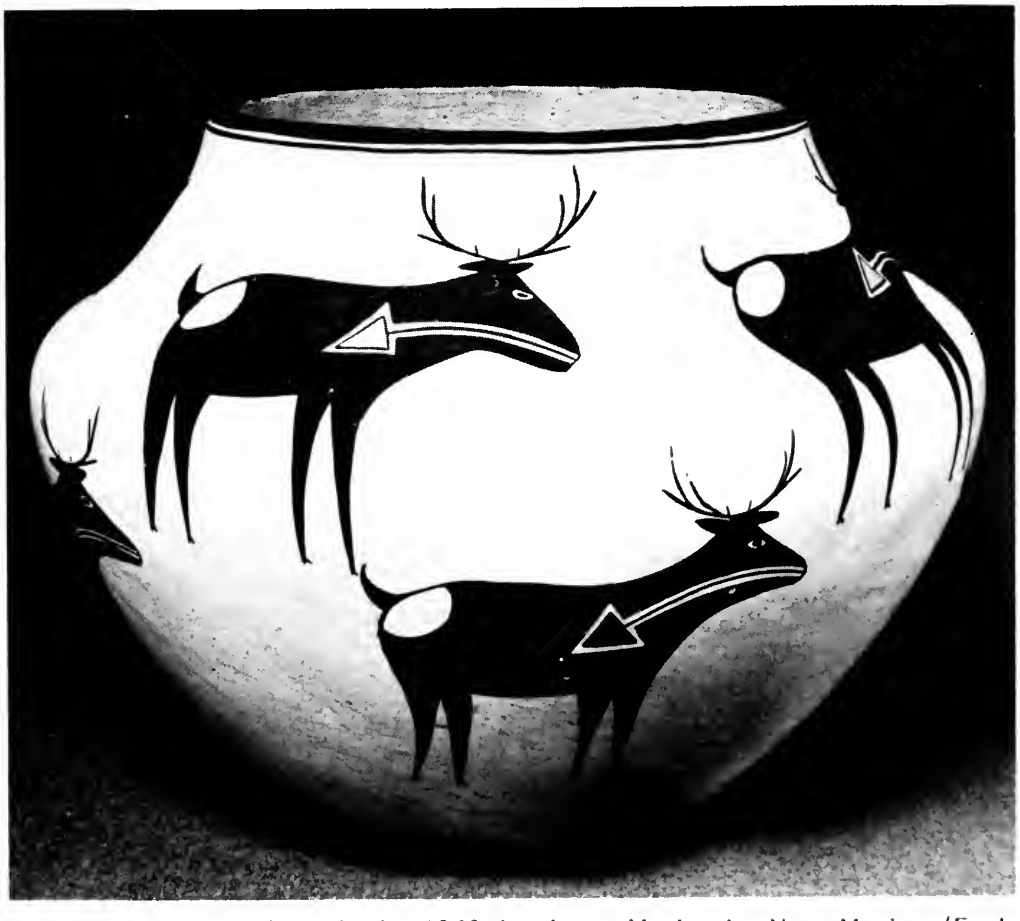
Zuni pottery jar, New Mexico (18/7910). H: 10½ in.

During a trip to New Mexico in 1960, the writer happened to mention the remarkable Graham collection to Mrs. Katie Noe, then proprietor of The Zuni Shop in Gallup and an enthusiastic patroness of Lucy M. Lewis, the famous Acoma potter. Later Mrs. Noe showed Mrs. Lewis a photograph of our deer vessel. Since Mrs. Lewis was actively exploring Mimbres and related Southwestern designs with an eye to adapting them to her own wares, it was natural that she would find this bowl of interest.

About a year after my visit to Gallup, a package came in the mail. Opening it, I was astonished to find a vessel of typical Acoma form, but with the small deer scene painted around the rim [3]. Eventually others of a similar design were sold to crafts shops and collectors.

Thus a Zuni design found its way to Acoma ware, and allowing for minor differences, appears to be identical in origin. An unwary ethnologist would well ascribe common tribal identification to both, on the known provenience of the one. How often has this happened in the archeological past?

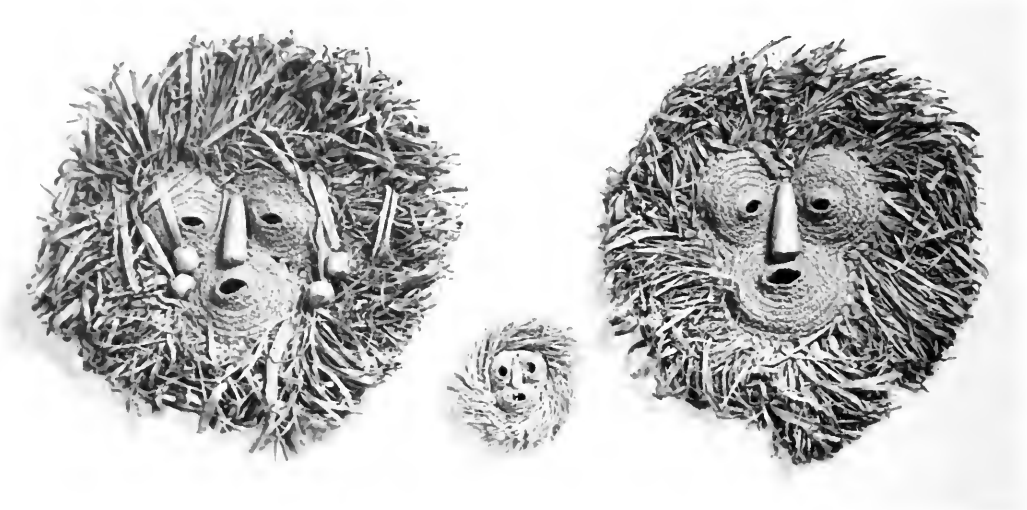
Frederick J. Dockstader



[3] Acoma pottery bowl made in 1960 by Lucy M. Lewis, New Mexico (F. J. Dockstader). H: 6½ in.

IROQUOIS CORNHUSK MASKS

Marlene Martin
Assistant Curator of Exhibits
Museum of the American Indian
Drawings by Susan Krause; photographs by Carmelo Guadagno



[1] *Left:* Cornhusk mask representing a female; Seneca, New York (15/8350). D: 15½ in. *Center:* Miniature cornhusk mask; Seneca, Cattaraugus Reservation (24/1323). D: 5 in. *Right:* Cornhusk mask representing a male; Seneca, New York (15/8349). D: 15 in.

I am studying Iroquois cornhusk and False Face masks to investigate the concepts of "type" and "style" and their applicability to a situation of ethnological material culture. In such a study it is important that there be a large number of specimens to compare with each other. The Museum has approximately 200 False Face masks, with a good distribution among the reservations; there are 49 cornhusk masks in the collection. The distribution is: Cayuga 3; Onondaga 5 (all Onondaga Reserve); Tuscarora 1; Seneca miscellaneous 3, Oklahoma 5, Grand River 4, Allegheny 3, Cattaraugus 20; Grand River miscellaneous 5. Of these 49, 11 are miniatures. The remaining 38 are scattered from various localities, with too few from any one place to make adequate comparisons or to be of statistical significance.

In examining the masks, however, details of construction became obvious. A sequence of steps is given below, along with a brief description of the function of the masks in Iroquois society and a discussion of "types" of cornhusk masks.

Function and Usage

The Husk Face Society, like the False Face Society, is one of a number

of Iroquois medicine societies. Each of these societies has its own ritual equipment, prayers, music, membership and methods of curing. The equipment of the Husk Faces consists of masks made of cornhusks, hoes, wooden shovels, and, according to Shimony, at Six Nations Reserve corn-bread paddles which are the symbols of the Husk Faces (Shimony 1961: 149).

The traditional Iroquois dwelling was a long house—a long narrow building constructed of logs and bark which housed a matron, her daughters, their husbands and children. Today there is usually only one Long House on a reservation, and it is the center of traditional religious activity. The public performances of the Husk Face and False Face societies usually take place there.

The Husk Faces are related to the False Faces and their public performances coincide. The major public appearance of the False Face Company is at the Midwinter Festival, a nine-day ceremony in late January or early February celebrating the Indian New Year. The False Faces also conduct spring and fall visits to the homes of the Long House members, during which they purge the houses of disease. The Husk Faces perform publicly at the Midwinter Festival and also may act as doorkeepers, heralds and as Long House police during the False Face ceremonies.

In their performance at the Midwinter Festival, the Husk Faces act out their mythological origins. They announce their arrival at the Long House by banging and scraping the hoes and shovels they carry. Two Husk Faces enter the Long House and kidnap some elderly man to serve as the interpreter for their leader.

After this:

> The Husk Faces now revealed (as they did every year) that they were a race of supernatural agriculturalists who lived on the western rim of the earth, whither they were now hurrying to cultivate their corn, which grew to vast heights, bearing prodigious ears, in fields filled with high stumps. Also their babies were crying and their women had to get home to tend them, so they could only dance for a little while. Then the Husk Face women (actually men in women's dress) did the Women's Dance in honor of the "Three Sisters," corn, beans, and squash [Wallace 1970: 54].

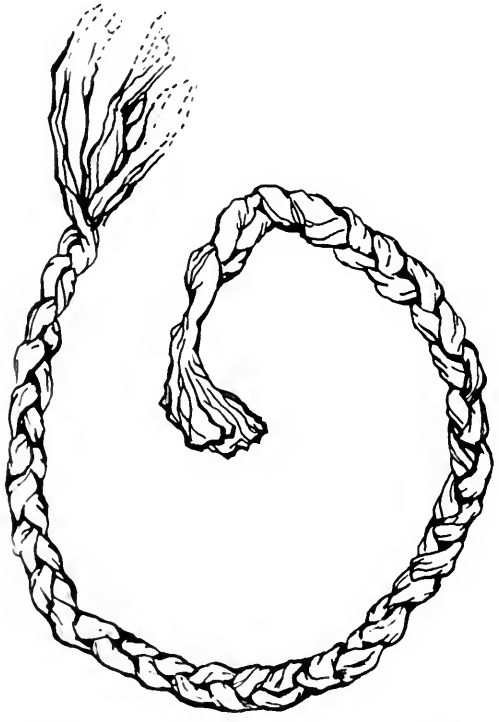
Like the False Faces, the Husk Faces have the power to cure by blowing hot ashes. The Husk Faces are different from the False Faces, however. Because they are made of cornhusk, represent agriculturalists and portray females far more frequently than the False Faces, they symbolize and augur fertility. It should be noted, however, that although they have

their own ritual equipment, tobacco invocation, food and music, they are ". . . by no means as well-integrated or prominent as the False-face Society, . . ." (Fenton 1941: 416).

Manufacture

Women make cornhusk masks and men wear them. There are two sizes, the full size which covers a man's face, and miniature [1]. Little is known about the miniatures.

There are two basic methods of making cornhusk masks, braiding and twining. The most common method is by braiding, usually with three strands of husk although occasionally four or five are used. The braid is wound outward in concentric circles [2] and the center is left open. Then



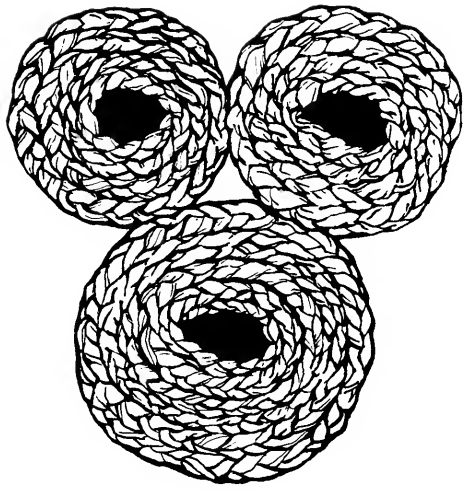
[2]

Left, a cornhusk braid; *above,* a braid that has been sewed together to form a circle

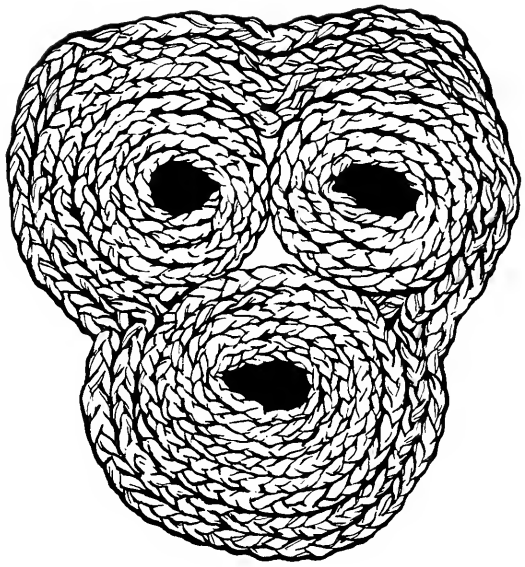
the circles are sewn together. Three such circle patterns are made, two for the eyes and one for the mouth, with the mouth usually being somewhat larger than the eyes. These features are sewn together [3]. The circle openings are always raised, so that the cross section appears cone shaped.

One or more braids wound around the face [4] make a frame and add stability and proportion.

The crown generally consists of one extra thick braid, and pieces of cornhusk are inserted in it for fringe. The more rows of crown braid there are, the thicker the fringe. The nose most frequently appears as a long thin piece of cornhusk rolled around a firm core, usually several rolled or folded cornhusks. In one example this core was a small corncob.



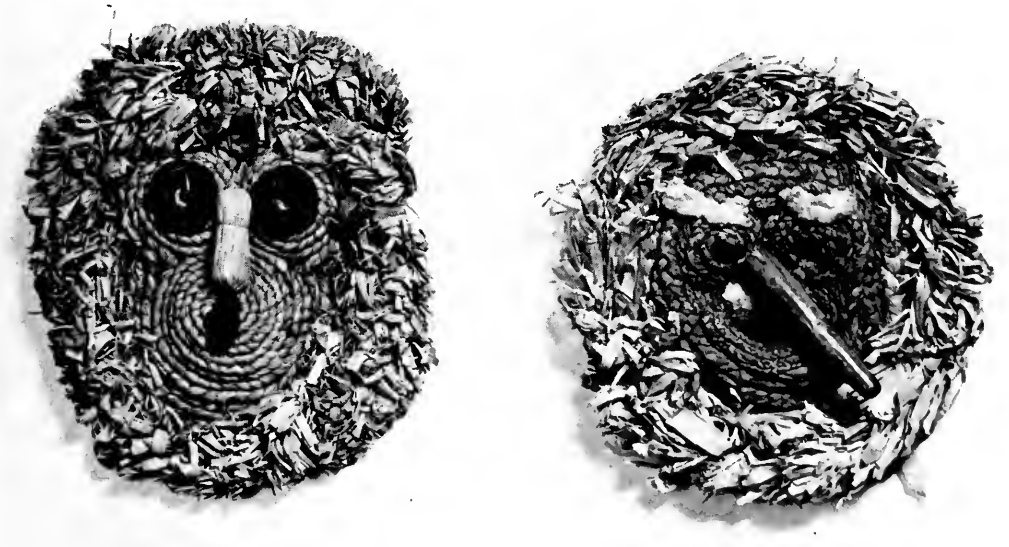
[3] Three facial braids sewed together



[4] Face with frame

This is the basic pattern of the braided masks [1, *right*], but decorations such as paint or felt may be added [5]. Dangling knobs of rolled cornhusk [1, *left*] are added for a female mask.

The second method of constructing a cornhusk mask is by twining [6], a technique frequently used in basketry. In twined baskets a set of warps radiate out from a central starting point, and a pair of wefts are twisted around each warp until the rim of the basket is reached. In twined masks this regular radiation is impossible. Holes must be left open for eyes, nose



[5] *Left:* Cornhusk mask, painted red with red felt decoration; Seneca, Oklahoma (10/2854). D: 14 in. *Right:* Cornhusk mask with red wooden nose and white cotton decoration; Seneca, Cattaraugus Reservation (22/4267). D: 12 in.

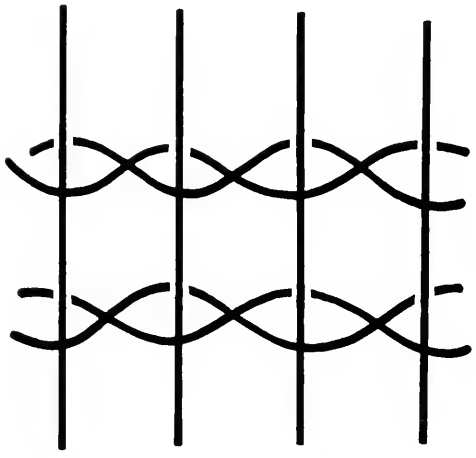
and mouth, hence there are warps starting and ending at various places all over the surface of the mask. In 22/4271, a poorly made miniature from Cattaraugus [7], the twining begins at the nose, and there seem to be two sets of warps constituting the basic foundation of the mask, the mouthpiece and the eyepiece. The warp ends form a pattern of stubble on the cheeks which, according to Fenton (1941: 412) indicate that it is a "grandfather."

Twined masks are rather rare, and the Museum has only two in its collection.

"Types" of Cornhusk Masks

In regard to types, Speck says:

> . . . among the Canadian Cayuga at least 5 variant types have been distinguished according to the witness of the Long House



[6]

The technique of twining

[7]

Twined miniature cornhusk mask; Seneca, Cattaraugus Reservation, New York (22/4271). D: 3 in.

> leaders: eye-dropper, cornflower, bisexual face, "disappearing image," which denotes a huskface of normal size with a miniature mask attached to the upper right or left side, and "old man," or chief of the masked company, whose hoary age is symbolized by puffy cheeks, nose, and lips, and wrinkles. The total number of mask creations in stereotype forms and their modifications among tribes of the league who follow the faith of the ancestors may even exceed two dozen [Speck 1955: 70].

Among standard-size masks the variation is extreme. I cannot discern any types except male and female. Although there seems to be an "old man" or "grandfather" type which is repeated from reservation to reservation, the physical features which distinguish it vary considerably. There is one Onondaga mask which is of the "disappearing image" type, although in the Museum catalogue it is called a "witch" mask [8].

[8]
"Witch" or "disappearing image" mask, made of cornhusk; Onondaga, New York (19/8330). D: 9 in.

There are stylistic similarities within some reservations, but these probably represent individual rather than reservation styles, since only a few masks are similar, and these are not only extremely similar but in most cases were collected at the same time. The possible exception is the group of masks from Oklahoma which are remarkably alike and were collected at different times by different people.

The miniature masks vary far less than the standard-size masks. Of the ten braided maskettes, seven are of the basic construction of two pieces for the eyes, one for the mouth, a nose, a frame and a crown; three are decorated or vary some way in their basic construction. Of the thirty-eight

standard-size masks, fourteen are of the basic construction and twenty-four vary. The variations consist of paint or other decoration or a deviation from the standard construction method.

Although the numbers in this sample (particularly of the miniatures) are too small to be conclusive, the variation in construction style between the large and small masks is a fact worthy of note and one which deserves further investigation.

"Types" of cornhusk masks may well exist, as I am sure styles of construction do. The masks are still being made and used by Iroquois people in Canada and New York State. To answer the questions raised about the masks, more collections must be studied and, more importantly, ethnological field work must be done.

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Wooden "Cara Grande" mask, decorated with brilliant tropical bird feathers glued to the surface. Such "masks" were held in front of dancers performing in the annual Banana Festival. Made in 1965; Caraja, Brazil (23/3299). 31 x 40 in.

TROPICAL FOREST FEATHERWORK

On February 10th a temporary exhibit opened in our special gallery featuring the brilliant feather artistry of the Indians of central Brazil, Ecuador and Peru. The work of the Carajá, Tapirapé, Urubú, and the Jívaro compromises most of the display; these tribes are famous for their use of the plumage of the macaw, parrot, toucan and related colorful birds common to the region. The beautiful raiment they make is intended primarily for male use.

Archeological remains prove that such feathers were included in clothing, decoration and ornament in prehistoric times as well as in the present. The practice is an exciting demonstration of the Indian's use of his natural environment to achieve comfort and beauty.

Tropical Forest Featherwork was selected and installed by Susan Krause and Marlene Martin. It includes photographs from our archives, showing the manufacture and manner of wearing many of these objects. The display will continue through the spring.

INDIAN TRIBES OF AMAZONAS, BRAZIL

J. Tozzi Calvão

NOTE: In a letter dated September 22, 1928, Dr. J. Tozzi Calvão sent Dr. George G. Heye a listing of the various Amazon tribes and their location at that time. Dr. Calvão was Director of the American-Brazilian Scientific Expedition, an ambitious exploring venture which unfortunately folded with the onset of the Depression in 1929.

This was apparently intended not only to indicate the geographical locations of the tribes, but also to interest Dr. Heye in financially supporting the project in order to expand the ethnological collections of the Museum. This document has long been in our vault, and to the best of our knowledge, has never been published. It is presented precisely as Dr. Calvão sent it, without revision or correction, in the thought that it might be of interest to students of South American ethnology, and for purposes of permanent reference.

— Frederick J. Dockstader

TRIBE	RIVER	LOCALITY
Acaiacá	Uaupés	Catapolitani
Adzaneni	Uaupés	Içãna
Aipo-Sissi	Tapajós	Bararaty
Amahuaca	Juruá-Purús	Upper Juruá-Purús
Amena-Dyapá	Jutahy	
Apiacá	Tapajós	mouth of São Manoel
Arará	Roosevelt	Paixão Falls
Arará	Aripuanã	
Ararauna	Juruá	Liberdade
Arauá	Juruá	Medio Juruá
Arirême	Madeira	Rodolfo Miranda Colony
Atuarái	Rio Branco	Tacutio
Banivá	Uaupés	Carutana
Bendyapá	Juruá	Upper Juruá
Boccas Pretas	Lower Amazon	Mundurucú
Buhágana	Uaupés	Piquiê
Cacharavi	Purús	Ituxy
Cachinána	Juruá	Gregorio-Taramacá, Envira
Cadequile-Dyapá	Juruá	Medio Juruá
Cainechána	Japurá-Solimões	Lower Juruá–Tocantins
Cairarára	Jutahy	Uadyo-Paramin-Byáza
Campa	Juruá	Juruá-Mirim
Campineiros	Lower Amazon	Mundurucú
Canamári	Juruá-Purús	Uili-Dyaza-Tynua-Dyasi
Canamári	Purús	Upper Purús

Capauãna	Juruá-Javary	Upper Juruá–Javary
Capechêne	Purús	Acre
Carigúna	Madeira	Mutúm Paraná
Caritiana	Madeira	Candêia
Carútãna	Uaupés	Içãna
Catauichi	Juruá	Heuadie
Catauichi	Purús	Ituxy, Mucuin
Catiauá	Purús	Curumachá
Catuquina	Solimões-Jutahy	Cutiá, Dyapá, Pidá
Catuquina	Solimões-Purús	Teffé Papauá
Catuquina	Javary-Juruá	Tarauacá, Gregorio
Cáua-Tapiya (Maúlieni)	Uaupés	Içãna
Cauguiti	Purús	Seuhiny-Sepatiny-Ituxy-Medio Purús-Acre-Yaco
Caúixãna	Solimões-Japurá	Caiuechána
Chaninauá	Juruá	Envira
Chipináua	Juruá	Upper Juruá
Chiriauá	Rio Branco	Uraricuéra
Chontaquiro	Purús	Upper Purús–Aracá
Colina	Purús-Juruá	Mararay-Tarauáca, Gregorio
Cotó	Juruá	Envira
Cuereti	Japurá	Lower Japurá
Cujigeneri	Purús	Curumacha
Cuntanáua	Juruá	Envira
Curiá	Juruá	Envira
Cutia-Dyapá	Solimões	Jundiatúba
Cuyanauá	Juruá	Môa
Decána	Uaupés	Tiquié–Papury
Derunei	Uaupés	Içãna
Djaui-Minánei	Uaupés	Içãna
Espino	Purús	Curumahá
Guariuá	Japurá	Lower Japurá
Heuadie	Juruá	Lower Juruá
Huhúteni	Uaupés	Içãna
Ipéca-Tapiiya	Uaupés	Içãna
Ipurinã	Purús	Cánguiti
Itogapúh	Madeira	Roosevelt
Iyeine	Uaupés	Medio Uaupés
Jaricúna	Rio Branco	Taulipang
Jarú	Madeira	Rodolfo Miranda Colony
Jumáua	Japurá	Lower Japurão
Mabatsi-Dakêni	Uaupés	Içãna
Macú	Rio Branco	Auary
Macú	Rio Negro–Uaupés	Marauiá-Tiquié-Papury-Marié
Macuchi	Rio Branco	Surumú-Tacutú Mahu-Uraricuéra
Maiongóng	Rio Branco	Yecuaná
Mandauáca	Rio Negro	Cauabury
Maneteneri	Purús	Upper Purús-Acre

Mangirouá	Solimoes	Mayorúna
Maracauá	Rio Branco	Uraricuéra
Marauá	Solimões-Juruá	Uraricuéra
Marinauá	Juruá	Envira
Matanaué	Madeira	Roosevelt
Maué	Lower Amazon	Maués-Andirá
Mayorúna	Javary-Solimões	Curucá-Jundiatúba
Miguelinhos	Madeira	Pavúnna
Miranyá	Icá-Solimões	
Mundurucú	Lower Amazon–Tapajós	Carumá-Sucundury-Abacaxy-Chacará
Múra	Solimões	Autaz-Baetos-Marmellos-Mataurá-Aripuana-Eumanié
Nhambiquára	Upper Tapajós	Juruema-Aripuana-Roosevelt
Numuini	Juruá	Môa
Pacachas Nóvos	Madeira	Pacachas Nóvos
Pacaguará	Madeira	Abuná
Pacanauá	Juruá	Envira
Parauá	Juruá	Gregorio
Parintintin	Madeira	Maicy
Passê	Icá-Japurá-Solimões	Maicy
Pauchiãna	Rio Branco	Caratirimany-Mocajahy
Paumári	Purús	Medio Purús
Pauynin	Pauynin	Purús-Pauynin
Pavúnua	Madeira	São Miguel
Payoarini	Uaupés	Içãna
Pichanco	Rio Branco	Uraricuéra-Surumú
Pidá-Dyapá	Jutahy	
Pirahã	Madeira	Maicy
Pirá-Tapiyga	Uaupés	Medio Uaupés
Piró	Purús	Chontaquira
Purucotó	Rio Branco	Uraricuéra
Rémo	Juruá	Juruá-Mirim
Sacuya	Juruá	Upper Juruá
Saninauá	Juruá	Upper Juruá
Sazará	Rio Branco	Uraricuéra
Siuci-Tapiya (Oakipéri-Dakêni)	Uaupés	Içãna
Tapiira-Tapiiya (Hema-Dakêni)	Uaupés	Içãna
Tapióca	Rio Branco	Uayeuê
Tariana (Cumeténe)	Uaupés	Medio Uaupés
Tatú Tapiya	Rio Negro	Adzauerú
Tauári	Juruá	Cadequili-Dyápa
Taulipang	Rio Branco	Cutinga-Surumú-Mapary
Taurê	Jáuruá	Envira
Ticúna	Solimões	
Tselóa	Uaupés	Tiquié
Tucáno	Javary	Tuandyepá

Tucáno	Uaupés	Tiquié-Papury
Tuchinãna	Juruá	Envira
Tucundyapá	Javary	Rio Branco
Turá	Madeira	Marmellos
Tyúma	Juruá-Purús	Jurupary-Pauhynin
Uadyo-Paraniú-Dyápa	Jutahy	Upper Purús
Uaiáua	Uaupés	Tiquié
Uáica	Rio Branco	Uraricuéra
Uaimiri	Rio Negro	Jauapery
Uainumá	Japurá	Medio Japurá
Uapicháu	Rio Branco	Tacutú-Surumú-Majary-Uraricuéra
Uatsoli-Dakêni	Uaupés	Içana
Uayeuê	Rio Branco	Anáua
Uayumará	Rio Branco	Uraricuéra
Uili-Dyapá	Juruá	Medio Juruá
Uiná-Tapiya	Uaupés	Medio Uaupés
Urarequêna	Rio Negro	Xié
Uruá	Lower Amazon	Jámunda
Uruni	Madeira	Gy-Paraná
Urupá	Madeira	Rodolfo Miranda Colony
Yahúma	Japurá	Apapóris
Yamamãndy	Purús	Mamoriá-Pauhynin-Tuhiny-Inauhiny-Tapãna
Yamiúna	Juruá	Upper Juruá, Envira
Yauahãna	Rio Negro	Marauiá
Yauapery	Rio Branco	Chiriãna
Yauapery	Rio Negro	Yauaperi
Yauávo	Rio Juruá	Upper Juruá
Yecuãná	Rio Branco	Auary
Yubéri	Purús	Tapauá
Yúma	Purús	Paraná-Pixúma
Yupúa	Japurá	Apaporis
Yúra	Juruá	Upper Juruá
Yúri	Solimões	
Yurupari-Tapirya	Uaupés	Hyeine

Man's fiber headdress, worn in ceremonial dances. The framework is decorated with feathers inserted into the slats. Made in 1921; Caraja, Brazil (13/6247) 24 x 36 in.

BELL-SHAPED HAND HAMMER AND ANVIL

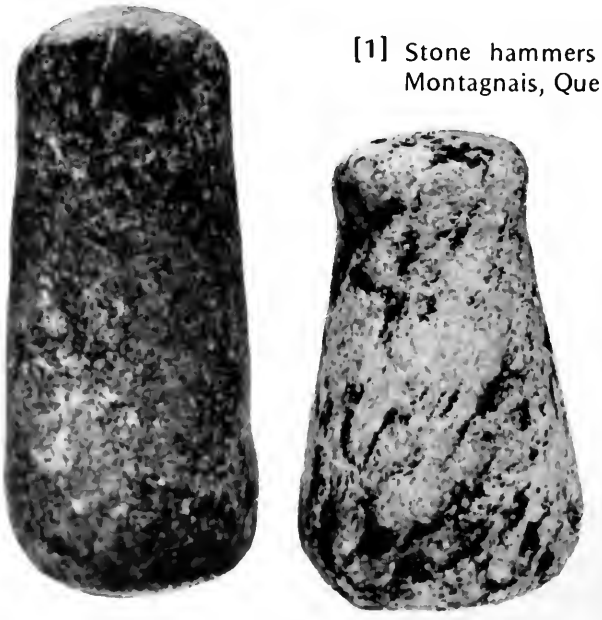
William F. Stiles
Curator of Collections
Museum of The American Indian

For many years I wondered about certain stone artifacts that are found throughout the eastern United States. They are generally catalogued "mortar and pestle," and it is assumed that they were used to grind maize or possibly paint pigments. Observations over the last thirty-five years, however, have convinced me that they were used for a different purpose.

In the late 1940s, while I was among the Montagnais of Quebec Province, Canada, an old Indian offered me a bell-shaped stone [1] — the first I had seen in eastern Canada. He said he had found it the previous year at an old campsite and had taken it for his own use.

Years later, in the mid-sixties, when I was working among the Naskapi at Davis Inlet, Newfoundland, I saw an Indian pounding bones to crack them for the marrow [2]. He was using an iron bell-shaped implement and a flat cupped stone. Although I had known that marrow was removed from bones for food, I had never thought of how this was done or what implements were used.

It reminded me that between 1939 and 1950 various Indians had said that in the fall when they headed inland to their hunting grounds, the killing of the first caribou was an occasion for thanksgiving. The caribou head was skinned, dehorned, and the skull and its contents were pulverized; then the pulp was boiled and let cool, making a pudding that all the band ate during their thanksgiving dance.



[1] Stone hammers (*left*, 23/3946; *right*, 23/3941); Montagnais, Quebec, Canada. H (*left*): 6 in.

[2]

Naskapi Indian pounding bones for marrow, June 1965, Davis Inlet, Labrador (Photo by William Stiles) →

I believe this was also the practice in middle Tennessee, among the Indians who used the rock shelters as hunting camps – they may have made a thanksgiving pudding from the skull of the first deer killed. Over the last eight years I have found a quantity of flat cupped stones and some stone bell-shaped hammers in these shelters, and as they are all in heavily wooded glens rather than agricultural areas, it seems unlikely that the anvils and hammers were used for grinding maize. However, they could easily have been used to crack bones for marrow or to crack the hard-shelled nuts found in the area—butternut, hickory, black walnut, etc.

Thus I believe that most of the implements of this form now designated mortar and pestle should be called bell-shaped hand hammer and anvil.

[3] Stone hammer (23/7705) and anvil (24/1677); Tenn.

SPLINT EEL POTS OF THE POTOMAC BAND

Daniel B. Kennedy

NOTE: This article was written by Daniel Kennedy in 1960, and given to the Museum, along with the eel pots involved and the negatives from which these photographs were made. At the time he was sixteen years old, and although deeply interested in Indian affairs, there was no thought of publishing the article — he was simply concerned with preserving such information as he had been able to obtain. We are pleased to publish the article just as he wrote it, in the thought that this contemporary observation would be of interest. — *F. J. D.*

There is in Stafford County, Virginia, a substantial number of persons who are of Potomac Indian descent. According to the census of 1950, they numbered approximately 190. They have never been adequately studied; the best account is Frank G. Speck's, in his "Chapters on the Ethnology of the Powhatan Tribes of Virginia" *(Indian Notes,* 1: 282-284), but these two pages contain only rudimentary data.

One of the descendants, Barefoot Green, until recently lived a fisherman's existence. According to him, the group had always emphasized hunting and fishing as a means of subsistence.

Barefoot Green outside his fish market

Barefoot Green lived on a spot where Potomac Creek adjoins the Potomac River, known locally as "Indian Point." The land had been passed down to him from aboriginal days; it is also part of the site of the historic Powhatan town visited by Captain John Smith in 1607, *Patawomeke*, which eventually gave us the name "Potomac."

Among other things passed down to Barefoot Green was his family name. The two common surnames of the Potomac descendants are Newton and Green. Barefoot Green acknowledged proudly his mixed-blood heritage, claiming to be a direct descendant of Isaac Newton, one of whose sons came to Patawomeke and was allowed to "get beyond the gate (of the town) and marry an Indian girl for a five-guinea piece." He is a Newton on his father's side and a Green on his mother's. For reasons undisclosed he said he took his mother's surname.

Several apparently aboriginal practices had been retained by Mr. Green in his fishing, among them the use of the white oak netting needle, the weir, and splint basketry eel "pots" (traps).

Weir on Potomac Creek, used by Barefoot Green

He learned the manufacture and use of these traps from his father, who had also been a fisherman.

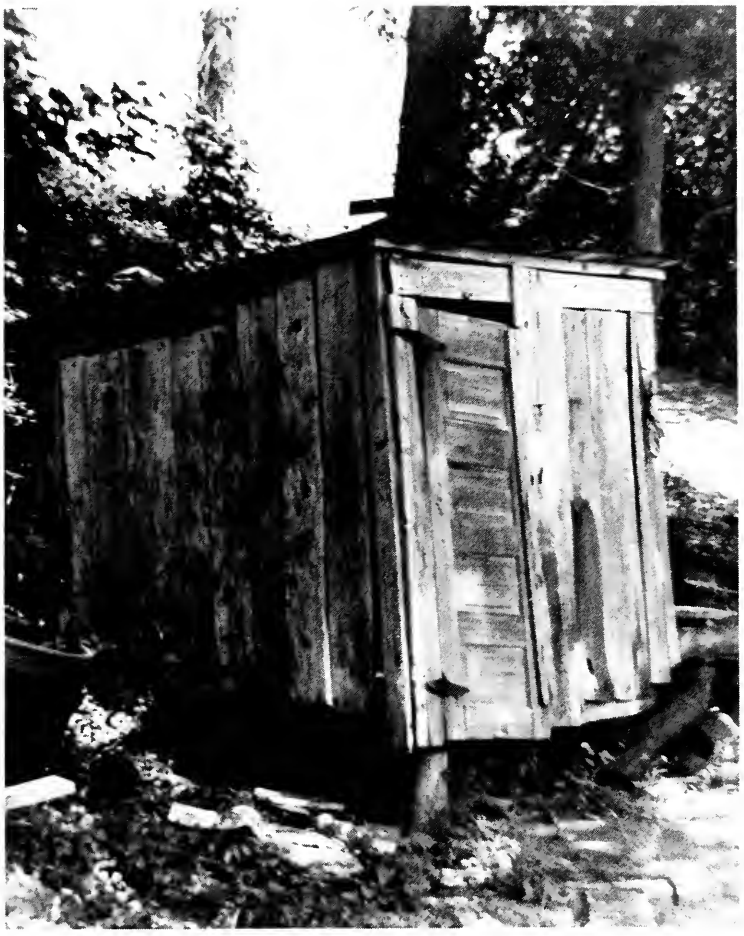
Barefoot Green's eel pots

The material used for the splints was white oak. The splints were stripped off the log, which was 2½ to 3 feet in length, with a knife. This was done when the log was freshly cut and wet.

The trap was woven with a simple plaited over-one, under-one weave. The outer body of the trap was a cylinder, the inner part a funnel. The two were separately woven, then secured together at their rims with splints flexible enough for rimming.

After weaving, the trap was dipped in a vat of tar. This process coated the entire basket and made it "look like new after two or three years." Mr. Green implied this had always been done. The open back of the trap was plugged with a piece of cork to close it completely.

Vat in which pots were tarred



Shed for storing pots

The traps collected were made "about fifteen years ago" (1945-46), according to Mr. Green. He has not made any splint pots since then and made the ones described above during or shortly after World War II because wire was in short supply.

The traps were baited with bugfish, mudshed, and, in the springtime, fresh herring. Mr. Green noted that the traps often caught fish as well as eels.

By 1962 Mr. Green had sold his inherited land at Indian Point and had moved to nearby Fredericksburg, Virginia, where he now operates a seafood market. Thus his unique fishing practices have fallen into disuse and Indian Point has become a small development of vacation houses and lawns. There is no vestige of aboriginal occupation except for a few shards on the beach.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THE ENTRANCE TO THE MUSEUM — THEN AND NOW

Here is a bit of nostalgia for those members who recall the Museum displays before our remodeling program began — and for those who don't, a glimpse of the way things used to be. The photograph on the left shows what the visitor saw after he came through the front door in 1960; below, the identical entryway today. The Inwood Park diorama, which shows the area excavated by the Museum in 1920-21, is now on the second floor as part of the New York section of our new displays of the Archeology of North America.

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RECENT GRANT AWARDS

The Museum has recently been awarded grants by the New York State Council on the Arts and by the National Endowment for the Arts. There are three grants in all, and each is to be matched by Museum funds.

The state grants are for two purposes. The first, amounting to $5,000, helps us to prepare and offer for loan use selections of 35mm slides from our collections. In the past we have not been able to lend slides, since they were frequently lost or returned in unusable condition; this restriction frustrated many teachers and school groups. Now we will be able to undertake the expensive preparation of enough slides to organize kits for a variety of educational purposes.

The second state grant, totaling $10,000, will aid our general loan program. The increased demand for loans of our materials has overwhelmed our ability to serve our applicants, and in the past we have had to decline many justified requests for aid. The additional state funds will allow us to extend greater consideration to all applicants.

The purpose of the $7,500 grant from the National Endowment for the Arts is to contribute to the selection, preparation and implementation of an especially interesting exhibition, *American Indian Ceramic Art.* It is being organized by Frederick J. Dockstader, with the assistance of Lewis Krevolin and Lynette Miller, and will be offered throughout the country in 1972-74. A more complete report on this project will be published in a future issue of *Indian Notes.*

Brownware water bottle, c.500 B.C.; Tembladera, Peru (24/3491). H: 10 in.

Panel from a mola, made about 1960; Cuna, Panama (23/861) 16 x 20 in.

THE MUSEUM SHOP

The shop opened in November 1956 with six color slides and about seven postcards, and in its first month, took in about $45.

Today we have in stock over three thousand color slides and over a thousand titles in *Books About Indians.* We have published several books, Mini-Albums, greeting cards and postcards which we wholesale to other museum shops, and have one of the finest selections of American Indian craftsmanship of any shop in the world. We take pride in being able to offer the best.

From time to time we will be able to give our members special buys on various crafts which will be offered only in *Indian Notes.* A recent visit among the Cuna Indians of the San Blas Islands, for example, enables us to offer by mail a large selection of *molas* at $12 each.

The Museum Shop is one of the best in the country for genuine American Indian art and crafts. By supporting it you are helping the Museum and furthering an appreciation of the artistic and creative abilities of the American Indian.

Mary W. Williams, Manager

NATIVE AMERICAN PERIODICALS

Ruth N. Wilcox

Librarian, Museum of the American Indian

There are a number of periodicals published by Native American organizations. These newspapers, newsletters and journals present the ideas, activities and affairs of the Native American from his own point of view. Each is a primary means of communication among the Indian themselves and an excellent source of information for the non-Indian.

The following publications were selected due to their continuity in publication, relevance and availability. The Library of the Museum has all of them on file.

Akwesasne Notes, Mohawk Nation, Rooseveltown, N.Y. 13683; newspaper published monthly; no fixed subscription rate ($5.00 annual subscription suggested for institutions).

Akwesasne Notes is a compendium of articles from Indian and non-Indian presses throughout the United States and Canada, with very good general overall coverage of Indian affairs. Organized by the "White Roots of Peace, an Indian communication unit" from the St. Regis Mohawk Reserve, the paper also includes original material – editorials, book reviews and poetry.

Americans Before Columbus, National Indian Youth Council, 3102 Central S.E., Albuquerque, N. Mex. 87106. Newspaper published twice a year; annual subscription $5.00.

This paper is the organ of the National Indian Youth Council, and publishes the news and activities of its members.

American Indian News, c/o M.D. Meixner, 5 Tudor City Place, New York, N.Y. 10017. Newsletter published monthly; annual subscription $3.00.

Published under the aegis of the Thunderbird American Indian Dancers of New York City, this newsletter lists the monthly powwows, dances and "Indian" art shows in the New York–New Jersey area which are open to the public. Some miscellaneous news and activities from other states are included.

Early American, P.O. Box 4095, Modesto, Calif. 95352. Newsletter published monthly; annual subscription $3.00.

This newsletter of the California Indian Education Association presents news and activities concerning Indian education, primarily within California. It also includes book reviews and miscellaneous news from other Indian groups.

Great Lakes Indian Community Voice, Box 5, Lac du Flambeau, Wis. 54538. Newspaper published monthly; annual subscription $3.00.

Published by the Great Lakes Inter-Tribal Council, Inc., this paper presents the news and events of the various Indian communities within Wisconsin.

The Indian Historian, 1451 Masonic Ave., San Francisco, Calif. 94117. Journal published quarterly; annual subscription $6.00.

This journal is published by the American Indian Historical Society, and covers contemporary, historical and anthropological themes relating to the American Indian in scholarly articles written by both Indians and non-Indians.

The Jicarilla Chieftain, Dulce, N. Mex. 87528. Newspaper published twice a month; annual subscription $3.00.

Published by the Jicarilla Apaches, this paper contains community and tribal news relevant specifically to this tribal group.

The Navajo Times, P. O. Box 310, Window Rock, Ariz. 86515. Newspaper published weekly; annual subscription $5.00.

"Official newspaper of the Navajo Tribe, published and owned by the Navajo people," *The Navajo Times* is concerned chiefly with events and problems within the Navajo Nation. It gives limited news of other tribes.

The Native Voice, 517 Ford Bldg., 193 E. Hasting St., Vancouver 4, B. C., Canada. Newspaper published monthly; annual subscription $3.00.

The Native Voice provides community and tribal news concerning the Native population of Canada, with specific reference to those of British Columbia. It is the "official organ of the Native Brotherhood of British Columbia and the Raven Society."

NCAI Sentinel, 1346 Connecticut Ave. N.W., Washington, D.C. 20036. Journal published quarterly; annual subscription $3.00.

The Sentinel presents the recent news and activities of the National Congress of American Indians which pertain to all Native Americans.

Tundra Times, Box 1287, Fairbanks, Ala. 99707. Newspaper published weekly; annual subscription $10.00.

Tundra Times covers the events and problems of the Native Americans within Alaska. It is "owned, controlled and edited by the Eskimo, Indian, Aleut Publication Company, a corporation of Alaskan Natives."

The Weewish Tree, 1451 Masonic Ave., San Francisco, Calif. 94117. Journal published quarterly; annual subscription $6.50.

This journal, published by the American Indian Historical Society, is for children, and contains sections devoted to an Indian dictionary, book reviews, mythology and questions and answers.

THE MUSEUM LIBRARY

The Library of the Museum of the American Indian was founded in 1930 through the generosity of James B. Ford, who donated his library, consisting of the Frederick W. Hodge and Marshall H. Saville collections. These 17,000 volumes, dealing with the archeology, ethnology and history of the Southwest and Latin America, formed the nucleus of the Museum Library. Today there are over 35,000 volumes relating to the archeology, ethnology and current affairs of all the Indians of the Western Hemisphere. Among the materials in our collection are: anthropological papers from leading universities, museums and other institutions in the United States, Canada, Europe and Latin America; journals of most of the United States historical and archeological societies; codices; manuscripts; Indian language bibles and dictionaries; Spanish, German, Portuguese and French language materials; Indian autobiographies, newspapers and treaties.

The Library is housed in a separate building in the Bronx, and is operated in conjunction with the Huntington Free Library and Reading Room. Both are funded from an endowment established by Archer M. Huntington.

The Library materials, which do not circulate, are available to the public for research by appointment, Tuesday through Saturday, between 10:00 A.M. and 4:00 P.M. Telephone and mail inquiries are welcome; address them to Mrs. Ruth Wilcox, Librarian, Library – Museum of the American Indian, 9 Westchester Square, Bronx, New York 10461 (212 - TA 9 - 7770).

PUBLICATIONS

The Museum Shop has just issued a new edition of the catalogue *Books About Indians.* This 88-page listing includes titles from all publishers, on the Indians of North, Central and South America. As the title indicates, the contents are concerned solely with Indians – their arts, crafts, customs, prehistory, languages, and current situation. An effort has been made to present a carefully selected list of publications, all of which are presently available from The Museum Shop. We believe this to be the most complete such selection available anywhere.

Although regularly priced at 50 cents to cover printing costs, this catalogue will be sent to members of the Museum for 15 cents postage. Only one copy per member, please!

BOOK REVIEWS

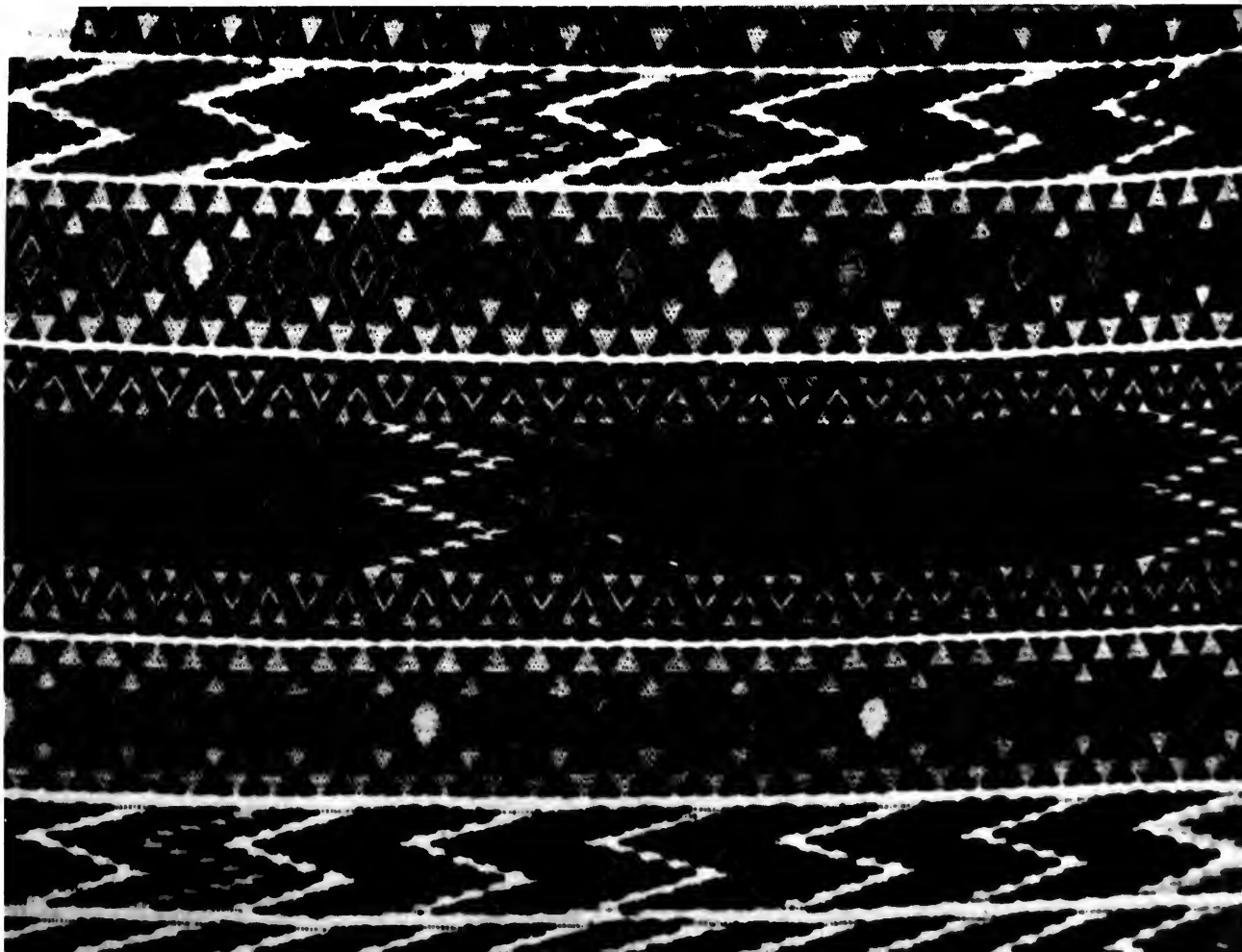
Lilly de Jongh Osborne, **Indian Crafts of Guatemala and El Salvador.** Norman: University of Oklahoma Press, 1965. 278 pages. ($7.50)

Making textiles is the major craft in which the Indians of Guatemala and El Salvador still engage. Weavers in many villages work with the same types of primitive spindle, warping frame and hip-strap loom that their predecessors used centuries ago, and thus there are many similarities between present-day and early Mayan costumes. Chapters are devoted to fibers, looms, weaving, dyeing, embroidery, designs and symbols.

Basketry techniques and uses are described. Pottery, which has always been an important craft, and culminated in the beautiful Mayan ware, is also discussed. The potter's wheel was introduced at the end of the 17th century, and today both hand-made and wheel types are produced.

The manufacture of textiles and other craft objects is rapidly becoming Westernized, so it is especially valuable to have this book's thorough documentation of what came before. And the price is low for a book of this size and quality, with its 19 pages of full-color costume plates, 22 black-and-white reproductions of watercolor paintings, and numerous photographs and maps.

Detail of a woven panel for a woman's *huipil* (blouse), made c. 1918; San Antonio, Guatemala (16/540). 25 x 37 in.



American Indian Portraits: From the Wanamaker Expedition of 1913. Edited by Charles R. Reynolds, Jr. Brattleboro, Vt.: The Stephen Greene Press, 1971. ($12.50)

Starting in 1908, Rodman Wanamaker, of the mercantile family, financed three expeditions for the purpose of gathering historic data and making still and motion pictures of American Indian manners, customs, sports and games, warfare and religion. Although the photographs in this book were made in 1913, they have never been published before. Most of the Indian subjects are in tribal dress, and they wear their splendid beaded, feathered garments with nobility and grace. Some of them have already adopted the white man's apparel, however, and they seem sad and resigned.

The 120 portraits in this book, reproduced clearly in their original size, 7¼ by 9½ inches, make a worthy addition to the library of authentic Indian record.

Daisy Marks

Printed in U.S.A. by La Salle Litho Corporation

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